

György Ligeti

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Études pour piano

– premier livre –

(1985)

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György Ligeti received in 1986 the Grawemeyer Award, Louisville, Kentucky,  
for his „Études pour piano – premier livre –“

György Ligeti wurde für seine „Études pour piano – premier livre –“  
mit dem Grawemeyer Award 1986, Louisville, Kentucky, ausgezeichnet.

Étude 1: Désordre. . . . .	6
Étude 2: Cordes à vide . . . . .	14
Étude 3: Touches bloquées . . . . .	21
Étude 4: Fanfares . . . . .	26
Étude 5: Arc-en-ciel . . . . .	37
Étude 6: Automne à Varsovie. . . . .	41

Durata: ca. 20'





Handwritten musical score for "The Rose Tree" in G major. The score is written for piano (left hand) and violin (right hand). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three systems, each with a piano part on the left and a violin part on the right. The piano part is written in treble clef, and the violin part is written in treble clef. The score includes various musical notations such as slurs, ties, and fingerings. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign. The score is written in ink on a single sheet of paper.

This page contains six systems of musical notation for a piano piece. The key signature is D major (two sharps) and the time signature is 4/4. The notation includes various musical elements such as eighth notes, sixteenth notes, triplets, and slurs. Fingering numbers (1-5) are indicated throughout the piece. Circled numbers 5, 6, and 7 mark specific measures in the lower systems.

System 1: Treble and Bass staves. Treble staff has a triplet of eighth notes (1 2 3). Bass staff has a triplet of eighth notes (1 2 3).

System 2: Treble and Bass staves. Treble staff has a triplet of eighth notes (1 2 3). Bass staff has a triplet of eighth notes (1 2 3).

System 3: Treble and Bass staves. Treble staff has a triplet of eighth notes (1 2 3). Bass staff has a triplet of eighth notes (1 2 3).

System 4: Treble and Bass staves. Treble staff has a triplet of eighth notes (1 2 3). Bass staff has a triplet of eighth notes (1 2 3).

System 5: Treble and Bass staves. Treble staff has a triplet of eighth notes (1 2 3). Bass staff has a triplet of eighth notes (1 2 3).

System 6: Treble and Bass staves. Treble staff has a triplet of eighth notes (1 2 3). Bass staff has a triplet of eighth notes (1 2 3).



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex, rhythmic melody in the treble with many beamed sixteenth and thirty-second notes, and a more active bass line with eighth and sixteenth notes. Accents are placed above many of the notes.



The second system continues the musical piece with similar rhythmic complexity. The treble staff has a melodic line with frequent beaming, while the bass staff provides a steady accompaniment with eighth notes and some sixteenth-note patterns.



The third system of musical notation shows the continuation of the piece. The notation remains consistent with the previous systems, featuring intricate melodic lines in both staves. A dashed line with the marking "8b" is positioned below the bass staff.



The fourth system of musical notation concludes the page. It includes the instruction "cresc. poco a poco" written above the bass staff. The musical notation continues with the same level of rhythmic detail. A dashed line with the marking "8b" is positioned below the bass staff.

(cresc.) -

8b

(cresc.) -

8b

(cresc.) - *ff* *più cresc.* -

8b

(cresc.) -

8b

*fff* *cresc. molto* - *fff*

8b

The image displays four systems of piano sheet music, each consisting of a grand staff (treble and bass clef). The music is written in D major (two sharps). The first system includes dynamic markings: *fff*, *sub. mf*, *f*, *p*, *f*, *p*, *sim.*. The second system has a measure marked '8b' in the bass staff. The third and fourth systems continue the melodic and harmonic development with intricate fingerings and accents.

\*) Gradually use rather more pedal. Dynamic balance: the right hand plays somewhat stronger than the left one, so that by the end of the study the accented chords in both hands sound equally loud. Gradual crescendo until the end of the study: the accents gradually become *ff*, then *fff* (the right hand always being more prominent), the quaver (8th note) figures gradually become *mp*, then *mf*.

\*) Allmählich etwas mehr Pedal. Dynamische Balance: die rechte Hand spielt etwas kräftiger als die linke Hand, so daß bis zum Schluß der Etüde die akzentuierten Akkorde in beiden Händen gleich laut klingen. Allmähliches crescendo (bis zum Schluß der Etüde): die Akzente werden allmählich *ff*, dann *fff* (mit stets stärkerer rechten Hand), die Achtel-Figuren allmählich *mp*, dann *mf*.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both in the key of F# major (three sharps). The notation includes various musical elements such as notes, rests, and fingerings. The first system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The second system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The third system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The fourth system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The fifth system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The sixth system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The notation includes various musical elements such as notes, rests, and fingerings. The first system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The second system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The third system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The fourth system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The fifth system has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The sixth system has a treble staff starting with a treble clef and a bass staff starting with a bass clef.

Handwritten musical score for "The Rose Tree" on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature 'C'. It contains a melody with various ornaments and fingerings. The bottom staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature 'C'. It contains a bass line with various ornaments and fingerings. The score is handwritten and includes many musical notations such as notes, rests, and ornaments.

Handwritten musical score for the song "L'Espresso" by Francesco De Gregori. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various fingerings and accents. The bottom staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a bass line with a long, sweeping melodic line. The score is marked with "8" and "4" above the staves, indicating measures. The duration is noted as "Durata ca. 2' 20''".

Durata  
ca. 2' 20''



dédiée à Pierre Boulez  
Étude 2: Cordes à vide

**Andantino rubato, molto tenero, ♩ = 96**  
*dolce espr., sempre legatiss.*

First system of the musical score, measures 1-4. The right hand (treble clef) features a melodic line with slurs and accents, starting on a half note G4 and moving through various intervals. The left hand (bass clef) provides a harmonic accompaniment with slurs and accents. The dynamic marking *p* is present in the right hand. The instruction *m.s.* (maestro's score) is written in the left hand. Below the staves, the instruction *(with much pedal)* and *(con ped.)* is written.

Second system of the musical score, measures 5-8. The right hand continues the melodic line with slurs and accents. The left hand continues the harmonic accompaniment with slurs and accents. The dynamic marking *p* is present in the right hand.

Third system of the musical score, measures 9-12. The right hand continues the melodic line with slurs and accents. The left hand continues the harmonic accompaniment with slurs and accents. The dynamic marking *pp* is present in the right hand. At the end of the system, the instruction *una corda* and *pp* is written.



12

*p* *sim.* *pp* *sempre pp*

*p* *pp una corda* *sempre pp tre corde*

tre corde

15

*pp* *p espr.* *simile* *pp* *p* *espr.* *una corda* *tre corde*

*p* *p* *p* *espr.*

18

*poco cresc.* *sub. p poco cresc.* *sub. p* *(p)* *mf*

21

*p* *pp* *simile* *sempre sim.* *dim.* *pp*

23

*cresc.* *sim.* *sim.*

*poco stringendo*

25

*più crescendo*

(string.) - - - - - a tempo

8

26

*crescendo molto* - - - - - **fff** (m.d.) **pp**

*sotto voce una corda*

8b

**pp**

*poco a poco string.* - - - - -

27

*pochiss. cresc.* - - - - -

(poco a poco stringendo) - - - - -

28

(cresc.) - - - - - **mp**

*poco a poco tre corde* - - - - -

29

*cresc.* *f* *sonoro*

*pp*

*mp in rilievo*

30

*dim.* *pp*

*sempre pp*

*mp in rilievo*

31

*dim.* *pp*

32

*a tempo, in rilievo (cantabile, quasi un corno da lontano)*

*mf*

*ppp mormorando*

33

8b

34

8b (sempre *ppp*)

8b una corda (al fine)

35

8b

36

8b

37

8b

Durata  
ca. 2' 45"

## Étude 3: Touches bloquées

### Performance notes / *Spielanweisungen*

- ◊ = Depress the key silently and hold.
- = Depress the key, sounding the note, and hold.
- ◊ = Depress the key, sounding the note, and hold. The sounded note is joined on to the 'silent note' in the next bar with a tie (even if the tone continues to sound).

Normal-sized note head: sounding note.

Small note head: the note does not sound since the same key has already been depressed and held by the other hand.

Play the quaver (eighth note) sequences as fast as possible (or 'even faster'). The note sequences are interrupted wherever small note heads indicate the non-sounding keys. Sounding and non-sounding keys should be struck at the same speed so that the resulting pause, represented by a small note head, has the same duration as the sounding note, represented by a normal note head. Longer pauses occur when several non-sounding keys are struck in immediate succession. In this way, the length of the pauses is automatically regulated. (The idea of movable key blocks comes from Henning Siedentopf. See his essay "Neue Wege der Klaviertechnik", Melos, Mainz, XL/3 (1973), pp. 143-146.)

A bar-line metre is not intended in this piece. The bar-lines only serve as a means of orientation. They have no metric function nor do they indicate any articulation. The duration of individual 'bars' results only from the number of sounding and non-sounding keys struck in succession between two bar-lines; i.e. the 'bars' differ in duration.

- ◊ = Taste stumm anschlagen und halten.
- = Taste klingend anschlagen und halten.
- ◊ = Taste klingend anschlagen und halten. Die angeschlagene Note wird mit einem Haltebogen an die „stumme Note“ im nächsten Takt gebunden (auch wenn der Ton weiterklingt).

Normaler Notenkopf mit Hals: klingender Ton.

Kleiner Notenkopf: der Ton klingt nicht, da die entsprechende Taste von der anderen Hand bereits angeschlagen wurde und gehalten wird.

Die Achtel-Tonfolgen werden so schnell wie möglich gespielt (bzw. „noch schneller“). Die Tonfolgen werden überall dort unterbrochen, wo kleine Notenköpfe die nicht-klingenden Tasten anzeigen. Klingende und nicht-klingende Tasten werden mit gleicher Geschwindigkeit angeschlagen, so daß die entstandene Pause, dargestellt durch einen kleinen Notenkopf, die gleiche Dauer hat wie der klingende Ton, dargestellt durch einen normalen Notenkopf. Längere Pausen entstehen durch das Anschlagen mehrerer unmittelbar nacheinander folgender nicht-klingender Tasten. Die Dauer der Pausen wird auf diese Weise automatisch geregelt. (Die Idee der mobilen Tastenblockierung stammt von Henning Siedentopf. Siehe seinen Aufsatz „Neue Wege der Klaviertechnik“, Melos, Mainz, 40. Jahrg. 1973 Heft III, Seiten 143-146.)

Eine Taktmetrik ist in diesem Stück nicht vorhanden, die Taktstriche dienen nur zur Orientierung, sie haben weder eine metrische Funktion noch dienen sie der Artikulation. Die Dauer der einzelnen „Takte“ ergibt sich allein aus der Anzahl der hintereinander erfolgten Anschläge von klingenden und nicht-klingenden Tasten innerhalb zweier Taktstriche, das heißt, die „Takte“ dauern unterschiedlich lang.

dédiée à Pierre Boulez  
 Étude 3: Touches bloquées

**Vivacissimo, sempre molto ritmico**

*sempre legato*

*p*  
 "stuttering" / „stotternd“

*senza ped. (sempre)*

*p*

6

10

14

18

*p*

22

*f*

*legato (sempre) sotto*

*f*

*mf*

26 *(mf)*

*sempre f*

30 *mf*

34

3-4  
2-3  
1-

37

40 *sopra* *legato (sempre)*

*ff*

*ff*

43

*ff*



47 *sempre ff*

50 *sub. p*  $\begin{smallmatrix} 3 \\ 2 \\ 1 \end{smallmatrix}$

*una corda*

*p legato*

54

60 *p*

65 *pp* *pp* *ppp*

*pp* *pp* *pp*

**feroce, impetuoso, poco meno vivace**

69 *dim.* *pppp* *ppp* *pp* *p* *pp*

*non legato tre corde*

*8b*

\*) The left hand takes over the silently struck key.

\*\*) ' = very short pause, corresponding to approximately two beats (□□).

\*) Die linke Hand übernimmt die stumm angeschlagene Taste.

\*\*) ' = sehr kurze Pause, entspricht etwa zwei Anschlägen (□□).

76 *pp* *p* *mp* *mf* *f* *più f* *ff*

83 *feroce, strepitoso* *fff* *sempre fff*

88 *Tempo I (Vivacissimo)* *p* *sotto* *sub. p legato (sempre)*

94 *pp* *p* *mp* *mf* *cresc.* *cresc. poco a poco* *f* *cresc.*

98 *(cresc.) - f* *(f) dim. poco a poco* *(cresc.) - ff* *(ff) dim. poco a poco*

(sempre dim. poco a poco) **pp**

101 (dim. poco a poco) - - - - -

(dim. poco a poco) (dim.) - - - - - (sempre dim. poco a poco) **p** dim. -

104  $\frac{2-4}{1-2}$  **ppp**  $\frac{1}{1}$  - - - - -

(dim.) - - - - - **pp** dim. -

(dim.) - - - - -

106 (dim.) - - - - - **ppp** dim. -

(dim.) - - - - -

108 (dim.) - - - - - **ppp** dim. -

(dim.) - - - - -

111 (dim.) - - - - -

113 (dim.) - - - - - **pppp**

Durata  
ca. 1' 40"

dédiée à Volker Banfield  
**Étude 4: Fanfares**

Kompositionsauftrag der Bayerischen Vereinsbank für die 8½-Konzerte in Hamburg

**Vivacissimo, molto ritmico,  $\text{♩} = 63$ , con allegria e slancio**

\*) *pp sempre legato, quasi senza pedale*

\*\*) *mp*

\*\*\*)

5

9

*pp sempre*

*mp*

\*) The ostinato figure should be clearly accentuated as  $\frac{3+2+3}{8}$  throughout (even in *pp*). Do not accentuate the first beat of the bar any more than the subdivisions: there should be no feeling of entire bars.

\*\*) Dynamic balance: always bring out the melodic phrases. The ostinato movement remains in the background throughout. The accentuation of the two-part motif is always stronger than that of the ostinato.

\*\*\*) The initial tones of the two-part motifs should be accentuated, so that the impression is made that the point of accentuation is the beginning of a bar. This applies to motifs in the right and left hands until the end of the piece

\*) Die Ostinatofigur stets deutlich als  $\frac{3+2+3}{8}$  betonen (selbst im *pp*). Den Taktanfang nicht stärker betonen als die Taktunterteilungen: es soll kein Taktgefühl entstehen.

\*\*) Dynamische Balance: die melodischen Phrasen stets hervorheben; die Ostinatobewegung bleibt stets im Hintergrund. Die Betonungen innerhalb der zweistimmigen Motive stets stärker als die des Ostinato.

\*\*\*) Die Anfangstöne der zweistimmigen Motive so betonen, daß der Eindruck entsteht, als ob die betonten Stellen der eigentliche Taktanfang wären. Dies gilt für Motive sowohl in der rechten als auch in der linken Hand bis zum Schluß des Stückes.

13



17

*mf*

*pp sempre*



21



25

*pp*

*pp sempre*

*mf*



29



33

37 *f*

*pp sempre*

41

45 *sub. mp*

*pp sempre*

49 \*)

\*) From here onwards the barlines are only meant to help the synchronisation of the hands. The articulation of the motifs does not depend on the bar-division (the ostinato, however, continues to be accentuated as  $\frac{3+2+3}{8}$ , independently of the motifs.)

\*) Ab hier dienen die Taktstriche nur zur Synchronisierung der beiden Hände. Die Artikulation der Motive ist unabhängig von der Takteinteilung (das Ostinato wird aber auch weiterhin als  $\frac{3+2+3}{8}$  betont, unabhängig von den Motiven).

53 *pp* *sempre*

*mp*

57

*espr.* *molto espressivo*

61 *ff*

*pp* *ppp* \*) *sempre ppp*

65

8

69

8

\*) Ostinato completely in the background.

\*) Das Ostinato ganz im Hintergrund.

73 *sempre pppp*

*pppp* *pp*

77

81 *espr.*

85 *dim. - - - - morendo* *mp\*)* *ff*

89 *sempre mp* *\*\*) b*

\*) The ostinato slightly "closer".

\*\*) From here onwards until the end of the piece the barlines serve only to help synchronise the two hands. The articulation of the motif does not depend on the bar-division (the ostinato, however, continues to be accentuated as  $3+2+3$ , independently of the motifs).

\*) Das Ostinato etwas „näher“.

\*\*) Ab hier bis Ende des Stückes dienen die Taktstriche nur zur Synchronisierung der beiden Hände. Die Artikulation der Motive ist unabhängig von der Takteinteilung (das Ostinato wird aber auch weiterhin als  $3+2+3$  betont, unabhängig von den Motiven).



8

93

*pp* >

una corda  
sub.  
*pppp*

97

*sempre pppp*

101

*sempre pp*

*sempre pppp*

105

*mf*

tre corde

*(pppp) cresc. poco a poco - - - - - pp*

109

*pp* 8  
(eco)

una corda

*mf*

tre corde

*pp* 8  
(eco)

una corda

*mf*

tre corde

sub. *pppp*

*pp*

sub. *pppp*

*pp*

113 *f* *pp* 8 *“da lontano”*  
*una corda*  
*mp pp pppp*

117 8 *p* *“poco meno lontano”*  
*ppp*

121 *ppp*  
*tre corde*  
*mp “closer” „näher” mf*

125 *pp* *p* *f*  
*f* *p*

129 *sub. pppp* *dim. poco a poco -*  
*sub. pp “further away” „entfernter” dim. poco a poco -*

(dim.) - 8

133

una corda sempre dim. - - - - - ppppp

(dim.) - 8b

137

ppppp sempre

loco m.s.

pppp sempre

8b

141

sub. ff

tre corde

mf

p

ff

ppp

mf

p

145

ppp

149

mf pp 8

(eco)

una corda

pppp

ppp < pp

tre corde

mf

poco cresc. - - - f

\*) Play the grace note together with the lower note of the chord.

\*) Den Vorschlag zusammen mit dem unteren Ton des Akkordes spielen.

8

153 *pppp* *una corda* *pp* *pochiss. cresc.* *mp* *p* *tre corde* *ff*

157 *p sub.* *ppp sub.* *pppp* *una*

161 *corda* *tre corde* *pp* *pppp* *una corda*

165 *f* *pp* *pppp* *una corda* *pp* *pp (eco)* *ppp* *dim.*

169 *(dim.)* *pppppppp* *pp \*\*)* *tre corde* *sub. ff*

\*) Play the grace note together with the lower note of the chord.

\*\*) The ostinato remains completely in the background in spite of the *ff* in the left hand.

\*) Den Vorschlag zusammen mit dem unteren Ton des Akkordes spielen.

\*\*) Das Ostinato bleibt – trotz des *ff* in der linken Hand – ganz im Hintergrund.

8

173 *(sempre pp)* *pppp* *una corda* *cresc. molto* *fff* *sub. pp (eco)*

177 *sub. fff* *tre corde* *pp*

181 *pp* *fff* *pp*

185 *\*) pp* *fff*

189 *(senza cresc., sempre pp)* *cresc. poco a poco (only in the left hand) - (nur in der linken Hand)*

\*) The ostinato completely in the background throughout; "quasi lontano".

\*) Das Ostinato stets ganz im Hintergrund, „quasi lontano“.

From here onwards crescendo poco a poco in the right hand too  
 Ab hier auch in der rechten Hand crescendo poco a poco - -

193 *(sempre pp)*

*sempre cresc.* - - - 8b - - - *ffff* - - -

197

*(cresc.)* - - - *mf cresc.* - - - *f cresc.* - - - *ff cresc.* - - -

*loco*  
*m.s.* *mf*

8b - - -

201 *pp* *"da lontano"*

*fff* *una corda*

8b - - - *sub. pppp* - - - *sempre pppp* - - -

205

*pppp* *dim. poco a poco* - - - *pppppp*

8 - - - *ppp*


209

*(ppp) dim.* - - - *morendo* - - -

Durata  
 ca. 3'20"

# Étude 5 : Arc-en-ciel

Kompositionsauftrag der Bayerischen Vereinsbank für die 8 ½- Konzerte in Hamburg

**Andante con eleganza, with swing,  ca. 84 \*)**

*p dolce, con tenerezza, sempre legato, molto espressivo*

*con ped.*

*molto espr.*

*sub. p* *poco cresc.* *sub. p* *cresc.* *mf*

*p* *poco cresc.* *mf*

\*) Varying tempo: The metronome mark represents an average, the semiquaver movement fluctuating freely around this average tempo, as in jazz.

\*\*) Play all the accents very clearly.

\*) Schwankendes Tempo: Die Metronomangabe stellt einen Mittelwert dar, die Sechzehntelbewegung oszilliert frei um diesen Mittelwert herum, wie im Jazz.

\*\*) Alle Akzente sehr deutlich.

9 *p* *cresc. poco a poco* - - - *f*

*allarg.* - - - *pesante* *accel.* - - - *allarg.* - - *accel.* - - -

11 *più f* 6 *cresc.* 5 *fff* *p* *sub.fff* *dim. poco a poco* - - -

*ten.* (non arpegg.)

- - - *a tempo, allarg., a tempo* *molto rubato* *allarg.* - -

13 (dim. poco a poco) *p* *poco cresc.* - - -

*a tempo* *poco allarg.* - - - *meno mosso* *f*

15 *sub.fff* 3 3 3 3 *sub.p* *cresc.* - - -

8b



*poco rall.* - - - *a tempo* *poco rall.* - - -

17 *(cresc.)* - - - *mf* *cresc. poco a poco* - - - *f* *dim.* - - -

*(poco rall.)* - - - *a tempo, con tenerezza*

19 *quasi una campana* *sim.* *pp* *dolciss.* *sim.* *p molto espr.*

21 *poco cresc.* *mf* *sub. p* *dim. molto* - - - *ppp* *poco rall.* *a tempo*

23 *pppp* *perdendosi, ma* *senza rall.* - - - *quasi niente*

Durata  
ca. 3'45"

dédiée à mes amis Polonais  
Étude 6: Automne à Varsovie

Presto cantabile, molto ritmico e flessibile, ♩ = 132

*pp* sempre legato  
sempre con ped.

*p* \*\*)

*(pp)*

3

5

7

\*) NB. # and b apply to the whole bar.

\*\*) Bring out the melody throughout.

\*) NB. # und b gelten für den ganzen Takt.

\*\*) Die Melodie stets deutlich hervorheben.

*mp molto cantabile*

9

*pp*

11

*mp* *pp*

13

*sfz* *pp* *sim.*

15

*pp* *mf* *sfz*

17

Measures 17-18 of a piano piece. Measure 17 features a treble staff with a half note chord (F#4, A#4, C#5) and a bass staff with a half note chord (Bb3, D4, F#4). Measure 18 continues with similar chords. Dynamics include *mf* at the start of measure 18, *mp* and *pp* at the end of measure 17, and *mp* and *pp* at the end of measure 18. A crescendo hairpin is present in measure 18.

*mf*

*mp* *pp* (*cresc.*) *mp* *pp*

19

Measures 19-20 of a piano piece. Measure 19 features a treble staff with a half note chord (F#4, A#4, C#5) and a bass staff with a half note chord (Bb3, D4, F#4). Measure 20 continues with similar chords. Dynamics include *sim.* at the start of measure 19 and *mp* at the end of measure 20. A crescendo hairpin is present in measure 20.

*sim.*

*mp*

21

Measures 21-22 of a piano piece. Measure 21 features a treble staff with a half note chord (F#4, A#4, C#5) and a bass staff with a half note chord (Bb3, D4, F#4). Measure 22 continues with similar chords. Dynamics include *pp* at the start of measure 21, *mp* and *pp* at the end of measure 21, *cresc.* in measure 22, *mf* at the end of measure 22, *cresc.* in measure 23, *f* and *mp* at the end of measure 23, and *f* at the end of measure 24. A crescendo hairpin is present in measure 23.

*pp* *mp* *pp* *cresc.* *mf* *cresc.* *f* *mp* *f*

23

Measures 23-24 of a piano piece. Measure 23 features a treble staff with a half note chord (F#4, A#4, C#5) and a bass staff with a half note chord (Bb3, D4, F#4). Measure 24 continues with similar chords. Dynamics include *p* at the start of measure 23, *mf* and *p* at the end of measure 23, *sim.* in measure 24, *f* and *p* at the end of measure 24, *f* and *pp* at the end of measure 25, *sub.* in measure 26, and *p* and *pp* at the end of measure 26. A crescendo hairpin is present in measure 26.

*p* *mf* *p* *sim.* *f* *p* *f* *pp* *sub.* *p* *pp*

*p cantabile* *sempre pp*

25 *pp*

*p* *pp* *sim.* *pp*

27 *sfz*

29 *sfz* *p* *pp* *pp*

31 *sim.* *p* *pp* *sfz*

The musical score consists of four systems of staves, each with a treble and bass clef. The first system (measures 25-26) shows a melody in the right hand starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand plays a rhythmic pattern of eighth notes. The second system (measures 27-28) continues the melody with eighth notes and quarter notes. The third system (measures 29-30) features a more complex melody with slurs and ties. The fourth system (measures 31-32) concludes the piece with a final chord in the right hand and a sustained note in the left hand.

*cresc. poco a poco* - - - - -

33 *sfz*

*cresc. poco a poco* - - - - -

(cresc.) - - - - - *mf*

35 *p* *pp* *sub.pp* *p*

(cresc.) - - - - - *mf* *sub.pp* *p*

37 *p* *pp* *sim.* *pp* *sim.* *p*

*pp* *sim.* *p*

39

*dim. poco a poco*

41

dim. poco a poco

5

Detailed description: This system contains measures 41 and 42. Measure 41 features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. Measure 42 continues the melodic line in the treble and the accompaniment in the bass. A fermata is placed over the final note of measure 42. The dynamic marking 'dim. poco a poco' appears above and below the staff.

*(dim.) - - pp*

43

*pp*

*pp*

Detailed description: This system contains measures 43 and 44. Measure 43 has a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 44 continues the melodic line in the treble and the accompaniment in the bass. A fermata is placed over the final note of measure 44. The dynamic marking '(dim.) - - pp' is above the staff, and 'pp' is written below the treble and bass staves.

45

Detailed description: This system contains measures 45 and 46. Measure 45 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 46 continues the melodic line in the treble and the accompaniment in the bass. A fermata is placed over the final note of measure 46.

47

Detailed description: This system contains measures 47 and 48. Measure 47 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 48 continues the melodic line in the treble and the accompaniment in the bass. A fermata is placed over the final note of measure 48.

49

*cresc. poco a poco* - - - - -

51

*cresc. poco a poco* - - - - -

53

*ff*

*(cresc. poco a poco)* - - - - - *ff*

55

*pp sub.*  
*molto legato*

*pp sub.*  
*8b*  
*senza ped.*



58

8

8b

62

pppp

ppp

p

con ped.

8

8b

64

8

66

mp

8

68

p

ppp

sim.

mf

8

8

70

*p* *mp* *p*

8

72

*mp* *pp* *sim.* *mf* crescendo poco a poco

8

74

*(cresc.)* *sfz*

8

76

*(cresc.)* *f*

8

78

*cresc. poco* *a poco*

*(cresc.)* -  
8

80

*f (cresc.)* -  
8

82

*cresc.* -*ff*

84

86

88

*cresc. poco a poco*

90

*cresc. poco a poco*

m.s.

92

*(cresc. poco a poco)*

**f** *cresc.*

*cresc. poco a poco*

94

*(cresc.)*

**ff** *cresc. molto*

*(cresc.)*

**ff** *cresc.*

96 *(cresc. molto)* - - - - - *fff*

*(cresc.)* - - - - - *ff*

15

98 *pp*

*pp sub.*

15

100 *pp*

*cresc. poco a poco* - - - - - *sfz*

102

104 *(cresc.)* - - - - - *p cresc.* - - - - -

106 *(cresc.)* - - *f* - - *cresc. molto* - - - - - *ff* *pp sub.*

108 *sim.* *p sempre*

110

Measures 110 and 111 of a piano piece. The music is written for piano with a treble and bass staff. Measure 110 features a melodic line in the treble staff with a half note and a quarter note, and a bass line with a half note and a quarter note. Measure 111 continues the melodic line in the treble staff with a half note and a quarter note, and the bass line with a half note and a quarter note. The key signature has one flat (B-flat).

111

Measures 111 and 112 of a piano piece. The music is written for piano with a treble and bass staff. Measure 111 features a melodic line in the treble staff with a half note and a quarter note, and a bass line with a half note and a quarter note. Measure 112 continues the melodic line in the treble staff with a half note and a quarter note, and the bass line with a half note and a quarter note. The key signature has one flat (B-flat).

112

Measures 112 and 113 of a piano piece. The music is written for piano with a treble and bass staff. Measure 112 features a melodic line in the treble staff with a half note and a quarter note, and a bass line with a half note and a quarter note. Measure 113 continues the melodic line in the treble staff with a half note and a quarter note, and the bass line with a half note and a quarter note. The key signature has one flat (B-flat). The dynamic marking *ff* (fortissimo) is present above the treble staff.

114

Measures 114 and 115 of a piano piece. The music is written for piano with a treble and bass staff. Measure 114 features a melodic line in the treble staff with a half note and a quarter note, and a bass line with a half note and a quarter note. Measure 115 continues the melodic line in the treble staff with a half note and a quarter note, and the bass line with a half note and a quarter note. The key signature has one flat (B-flat). The dynamic marking *f* (forte) is present below the bass staff.

poco a poco senza ped.

116

*cresc. poco a poco -*

8b

118

*cresc. -*

senza ped.

8b

120

*sim.*

**fff** *cresc. sempre*

*sim.*

8b

121

*tutta la forza*

10 12

8b

10 12

*secco*

Stop suddenly.  
Aufhören wie abgerissen.

Durata  
ca. 4' 20"



## Étude 7: Galamb Borong

### Performance Notes / Spielanweisungen

The notes played by each hand remain completely separate throughout the whole piece: the right hand plays only notes of the whole tone scale of B, A, G, F, E $\flat$ , D $\flat$ , the left only notes of the whole tone scale of E, D, C, B $\flat$ , A $\flat$ , G $\flat$ . This also applies to the places where the left hand crosses over the right.

Rhythm, Accentuation: The time signature of  $\frac{12}{16}$  only acts as a guideline; the piece has no proper metre and the bar lines do not indicate any structure. The piece is to be played evenly and legato throughout. Only the  $\text{♩}$ ,  $\text{♪}$  and  $\text{♫}$  notes of the melody are accentuated (always *molto cantabile*), including the  $\text{♩}$ ,  $\text{♪}$  and  $\text{♫}$  notes which have neither tenuto nor accent signs (– and > signify an even more pronounced accentuation). The  $\text{♩}$ ,  $\text{♪}$  and  $\text{♫}$  melodies should form (rhythmically independent) coherent, self-contained lines in both hands.

Although legato slurs have not been notated, the melodic lines should be played as if joined by slurs. Here the phrasing can be interpreted freely according to the melodic sense and continuity.

NB 1. Instead of a bar metre the piece has a structure of additive pulsations, whereby the constant, even pulsation of semiquavers (sixteenth notes) remains in the background. The melodic-rhythmic lines (two independent rhythmic strands in the right and left hand) are based on whole number multiples of semiquavers:  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ ,  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ ,  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ , etc.

NB 2. Concerning rehearsal of the piece: it is advisable to practise the left and right hands separately more than is usual.

7

*Das Tonmaterial der einzelnen Hände bleibt im ganzen Stück jeweils streng getrennt; die rechte Hand spielt ausschließlich im Ganztonbereich H, A, G, F, ES, DES, die linke im Ganztonbereich E, D, C, B, AS, GES. Diese Trennung gilt auch für die Stellen, bei denen die linke Hand die rechte kreuzt.*

Rhythmus, Akzentuierung: Die Angabe  $\frac{12}{16}$  dient nur als Orientierungshilfe: das Stück hat eigentlich kein Metrum, die Taktstriche bedeuten keine Gliederung. Es wird stets gleichmäßig und legato gespielt. Akzentuiert werden nur die  $\text{♩}$ -,  $\text{♪}$ - und  $\text{♫}$ -Melodietöne (stets *molto cantabile*) und zwar auch die  $\text{♩}$ -,  $\text{♪}$ - und  $\text{♫}$ -Töne, die weder Tenutozeichen noch Akzentzeichen haben (– und > bedeuten dann stärkeres Herausheben). Die  $\text{♩}$ -,  $\text{♪}$ - und  $\text{♫}$ -Melodien sollen in beiden Händen (voneinander rhythmisch unabhängig) zusammenhängende, selbständige Linien bilden.

*Legatobögen wurden nicht notiert, doch soll gespielt werden, als ob die melodischen Linien mit Bögen zusammengehalten wären. Die Phrasierung kann dabei frei gestaltet werden, je nach melodischem Sinnzusammenhang.*

NB. 1. Statt einer Taktmetrik hat das Stück eine additive Pulsationsstruktur, wobei die stete, gleichmäßige Sechzehntelpulsation im Hintergrund bleibt. Das hervortretende melodisch-rhythmische Lineament (zwei unabhängige Rhythmusverläufe in der rechten bzw. linken Hand) basiert auf den ganzzahligen Mehrfachen des Sechzehntels ( $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ ,  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ ,  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ , etc.).

NB. 2. Zur Einstudierung: Es empfiehlt sich, mehr als sonst, die linke und die rechte Hand separat einzüben.

dédiée à Ulrich Eckhardt  
**Étude 7: Galamb Borong**  
 Auftragswerk der Berliner Festwochen

György Ligeti

**Vivacissimo luminoso, legato possibile,  $\text{♩} = 40$  or faster / oder schneller**

una corda, poco ped.

pochissimo cresc. - - - - - p

tre corde

mp poco cresc. - - - - - mf sub. > pp

una corda tre corde

(13)

(15)

*sub.  
ppp*

una corda

(17)

*mp dim.* - - - - - *pp*

tre corde poco a poco una corda, tre corde

(19)

*molto cantabile*

*ppp* *p*

(22)

*cresc.* - - - - - *mf* - - - - - *f cresc.*

*meno cresc.* - - - - - *mp* - - - - - *mf cresc.*

(25)

8

*ff cresc.* - - - - - *fff sempre ff*

(sostenuto pedal / Tonhaltepedal)

*ff non legato*

*f cresc.* - - - - - *ff (più ped.)*

(28)

8

*fff sim.* *fff*

(31)

15

8

*sempre ff*

*ffff sim.*

8b

(34)

15

15

*ff*

8b

15

(37)

15

8

8b

(40)

15

8

8b

*cresc. molto, poco a poco -*

release sostenuto pedal very gradually (sustaining pedal remains)  
Tonhaltepedal sehr allmählich aufheben (rechtes Pedal bleibt)

(43)

8

(cresc.) - - - - - *ffff*

(46)

*pp in rilievo*

*subito misterioso, molto cantabile*  
*ppp*

*una corda, quasi senza ped.*

(49)

8b

(52)

8b

(55)

sub.  
**ppp** sempre legato

sempre **ppp**  
poco a poco con ped. -

8b

(58)

5

cresc. molto -

poco a poco tre corde -

8b

(61)

**f**

cresc. -

pochiss. ped.

8b

(64)

*ff* *cresc.* *fff*

(67)

*più cresc.* *fff radiante* *ancora più cresc.*

(70)

*(cresc.)* *fff* *più ped.*

(73)

*sub. pp* *p* *ppp* *sempre ppp*

sostenuto pedal (with the right foot)  
Tonhaltepedal (mit dem rechten Fuß)

sopra

meno ped. *pp* *p* *ppp* *pp*

una corda (al fine) *senza ped.* *poco ped., più ped.*

lasciar vibrare

*p* *8b*

(76)

*ppp*

*pp lasc. vib.*

*pp lasc. vib.*

*ppp*

*lasc. vib.*

8b.

(79)

*lasc. vib.*

*ppp sempre*

*ppp*

8b.

8b.

(82)

*dim. poco a poco*

*pppp sempre dim.*

*lasc. vib.*

8b.

(86)

*poco a poco morendo al niente*

*lasc. vib.*

*lunga*

Here so soft, that the transition to the final rest is imperceptible.  
 Hier schon so leise, daß man eine Grenze zur Schlußpause nicht wahrnehmen kann.

release pedal very gradually  
 Pedal sehr allmählich aufheben

*lasc. vib.*

*lunga*

8b.

8b.

Durata ca. 2'40"



## Étude 8: Fém

### Performance Notes / Spielanweisungen

Play very rhythmically and springy (with swing) so that the polyrhythmic diversity comes to the fore. (There is no real metre here; the bar lines are only to help synchronisation). Use pedals sparingly (the *p* and *pp* sections are played almost without pedal).

Articulation: always play "legato leggiero" with a variety of accentuations ad lib. Always hard and metallic (until "semplice da lontano")!

*Sehr rhythmisch und elastisch vortragen (mit „Swing“), so daß die polyrhythmische Vielfalt zum Vorschein kommt. (Eine Taktmetrik existiert nicht, die Taktstriche dienen nur zur Synchronisierung). Sparsame Pedalbehandlung (die *p* und *pp* Stellen werden fast ohne Pedal gespielt).*

*Artikulation: stets ein „legato leggiero“ spielen, mit vielfältiger Akzentuierung ad lib. Stets metallisch hart (bis „semplice da lontano“).*

dédiée à Volker Banfield

## Étude 8: Fém

Kompositionsauftrag der Berliner Festwochen

Vivace risoluto, con vigore,  $\text{♩} = 30$  ( $\text{♩} = 180$   $\text{♩} = 120$ )

The musical score for Étude 8: Fém consists of three systems, each with a piano (left) and right-hand staff. The tempo is marked 'Vivace risoluto, con vigore' with a metronome marking of 30 quarter notes per minute (equivalent to 180 eighth notes or 120 sixteenth notes). The first system begins with a piano dynamic (*f*) and a 12/8 time signature. The notation is highly rhythmic, featuring complex polyrhythmic patterns with many beamed sixteenth and thirty-second notes. The second system is marked with a (3) above the first measure. The third system is marked with a (5) above the first measure. The key signature is one flat (B-flat major or D-flat minor).

(7)

Musical notation for measures 7-8. Treble clef has eighth-note chords. Bass clef has eighth-note chords. Measure 8 has a sharp sign above the treble staff.

(9)

Musical notation for measures 9-10. Treble clef has eighth-note chords. Bass clef has eighth-note chords. Measure 10 has a sharp sign above the treble staff.

(11)

Musical notation for measures 11-12. Treble clef has eighth-note chords. Bass clef has eighth-note chords. Measure 11 has a sharp sign above the treble staff. Measure 12 has a sharp sign above the treble staff.

(13)

Musical notation for measures 13-14. Treble clef has eighth-note chords. Bass clef has eighth-note chords. Measure 13 has a sharp sign above the treble staff. Measure 14 has a sharp sign above the treble staff.

*p*

una corda

(15)

Musical notation for measures 15-16. Treble clef has eighth-note chords. Bass clef has eighth-note chords. Measure 15 has a sharp sign above the treble staff. Measure 16 has a sharp sign above the treble staff.

(17)

Musical notation for measures 17-18. Treble clef has eighth-note chords. Bass clef has eighth-note chords. Measure 17 has a sharp sign above the treble staff. Measure 18 has a sharp sign above the treble staff.

(19)

*ff*

tre corde

(21)

*fff*

(*ff*)

(23)

8

(25)

*p*

una corda

(27)

(29)

(31)

*ff*

tre corde

(33)

*fff*

*(ff)*

(35)

*pp*

una corda

(37)

*(pp)*

(39)

*(pp)* *sub. ff*

tre corde

(41)

*pp*

una corda

(43)

sub. *ff*

*ff*

tre corde

(45)

*fff*

*fff*

(47)

8

(49)

*ppp*

una corda

(51)

cresc. poco a poco - - - - -

(53)

*f cresc.* - - - - -

*ff*

poco a poco tre corde - - - - -

(55) *cresc. molto* - - - - *fff cresc.* - - - - *ffff (cresc.)* - - - -

*semplice, da lontano (lo stesso tempo)*

(57) *cresc. tutta la forza* - - *attacca subito* *pp*

*una corda (al fine)*

(61)

(65)

(69) *dim. poco a poco* - - - -

*poco rall.* - - - - *al ♩. = 100*

(73) *(non arp.)* *(dim.)* - - *ppp* *dim.* - - - - *pppp*

Durata ca. 3'05"

## Étude 9: Vertige

### Performance Notes / Spielanweisungen

- \*) So fast that the individual notes – even without pedal – almost melt into continuous lines.
  - \*\*) The piece has no rhythmic metre – it consists of a continuous flow – therefore the bar lines only serve as a guideline.
  - \*\*\*) The first four “bars” serve as a model indicating the compositional structure of the whole piece. After this point consistent notation has been dispensed with in order not to complicate the appearance of the music unnecessarily. The whole piece, however, should be interpreted as shown in the first four “bars”: the chromatic runs break over each other like waves from different directions, and the interference pattern is irregular i.e. the time intervals between the entry points of the runs vary constantly. In addition, legato slurs have been omitted with one exception: everything should be played legato according to the example of “bars” one to four.
- 
- \*) So schnell, daß die Einzeltöne auch ohne Pedal fast zu kontinuierlichen Linien verschmelzen.
  - \*\*) Das Stück hat keine Metrik – sie besteht aus einem kontinuierlichen Fluß –, deshalb dienen die Taktstriche nur zur Orientierung.
  - \*\*\*) Die ersten vier „Takte“ dienen als Modell: sie deuten die kompositorische Struktur des gesamten Stückes an. Im Folgenden wurde auf eine kosequente Notation verzichtet, um das Notenbild nicht unnötig zu komplizieren. Man soll aber das ganze Stück so auffassen, wie es die ersten vier „Takte“ zeigen: die chromatischen Läufe überschlagen sich wie interferierende Wellen, und das Interferenzmuster ist unregelmäßig, d.h. die zeitlichen Abstände zwischen den Einsatzpunkten der Läufe variieren ständig. Auch auf Legatobögen wurde – mit einer Ausnahme – im Weiteren verzichtet: alles soll legato gespielt werden, gemäß dem Muster der „Takte“ 1 - 4.

dediée à Mauricio Kagel  
 Étude 9: Vertige  
 Auftragswerk der Stadt Gütersloh

**Prestissimo** \*)sempre molto legato,  $\text{♩} = 48$  (very even / sehr gleichmäßig) \*\*)

*ppp*  
 una corda  
 senza ped.

(4) \*\*\*)

(7)

(10)

(13)



(16)

(19)

(22)

poco a poco tre corde

(25)

*(ppp)* *cresc. poco a poco*

*mp* *cresc. poco a poco*

poco ped.

emphasize the melody / die Melodie hervorheben

(28)

*(cresc.)* - - - - - *mf* *pp sub.*

*una corda pp*

*(cresc.)* - - - - - *f* *quasi senza ped.*

(31)

*(cresc.)* - - - - - *f*

*emphasize the melody / die Melodie hervorheben*

(34)

*(pp sempre)*

*poco ped. (>) tre corde mp*

*mp ped.*

(37)

*mp* *mp* *ppp*

*p una corda p (>)*

(40)

*p (>)* *p (>)*

(43)

*cresc. poco a poco - -*

*mf tre corde*  
emphasize the melody  
die Melodie hervorheben

(46)

*(cresc.) - - - - - mp*

*più ped.*

*(mf)*

(49)

*cresc. - - - - - mf*

*(mp) cresc. - - - - - mf*

*cresc. poco a poco*

*f*

(52)

*cresc. poco a poco - - - - - f*

*(cresc.) f - - - - - ff*

*non arp.*

*fff*

(55) 8

*f* *ff* *ff* *ff* *cresc.* *f*

*non arp.* *fff*

(58) 8

*(cresc.) - ff* *ff* *ff* *ff* *fff* *fff* *fff*

*fff* (A - F# simultaneously)  
(A - Fis simultan)

dim. poco a poco - - - - *p* dim. - - - - *pp*

(61) 8

*ff* *ff dim.* *f* *p* *p* *pp*

*fff* emphasize the melody  
die Melodie hervorheben

*poco a poco* *poco a poco meno ped.*

(64) 8

*pp sempre*

*poco ped.*

(67) 8<sup>th</sup>

8<sup>th</sup>

(70) 8<sup>th</sup>

8<sup>th</sup>

(73) 8<sup>th</sup> 15<sup>th</sup>

8<sup>th</sup> 15<sup>th</sup>

(76) 15<sup>th</sup>

*dim. poco a poco al - - - - -*

poco a poco una corda

15<sup>th</sup>

(79) 15<sup>th</sup>

*ppp*

15<sup>th</sup>

(82) 15

*ppp* sempre

*pppppp* pochiss. cresc. poco a poco al - - - -

The bass entry at the lowest limit of audibility (una corda) senza ped.  
 Buß an der Grenze des Hörbaren einsetzen 8b

(85) 15

(cresc.) - - - *ppp* cresc. poco a poco - - - - - *pp* cresc. - - - -

poco a poco tre corde 8b

(88) 15

(cresc.) - - - *p* cresc. - - - - - *mp* cresc. - - - - - *mf* cresc. - - - - - *f* cresc. - - - - -

8b

(91) 15

(cresc.) - - - - - *ff* cresc. molto - - - - -

poco a poco con ped. 8b

(94) 15

*sempre* cresc. - - - - -

(97) <sup>8</sup>

(cresc.) - - - - - **fff** cresc. - - - - - **ffff** cresc. - - - - -

(100) <sup>8</sup>

(cresc.) - - - - - *sempre cresc., tutta la forza*

(103) <sup>8</sup>

(sempre cresc., tutta la forza)

(105) <sup>8</sup>

(sempre cresc., tutta la forza)

(107) <sup>8</sup>

*molto pp sub.*  
*poco ped.*

(109) <sup>8</sup>

*cresc. poco al - - - - - p cresc. al - -*

*cresc. molto al - - - - -*

emphasize the melody  
die Melodie hervorheben

poco a poco più ped.

*mf (cresc.) - - - - - f cresc. molto al - - - - - fff*

(112)

emphasize the melody  
die Melodie hervorheben

*(cresc.) - ff*

*f cresc. molto al - - - - - ff < fff*

emphasize the melody  
die Melodie hervorheben

*fff*

(115)

sub.  
*pp* *(mp) cresc. al - - - - - fff*

*fff sempre*

*fff*



(118) <sup>8</sup>

(121) <sup>8</sup>

*fff* *sempre*

*fff*

*sempre con ped.*

always emphasize the melody  
die Melodie stets hervorheben

dim. - - - - - *p* - *mf* - *mp* - - *p* dim. - - -

(124) <sup>8</sup>

*ff* dim. - *f* - - *mf* *p* dim. - - - - -

<sup>8</sup>  
*ppp*

(127)

*ppp*  
meno ped.  
una corda

*poco ped.*

*meno ped.*

*cresc. -*

*cresc. -*

(130) *(cresc.) - >f mf* *mf cresc. al -*

*(cresc.) - f più ped. tre corde* *ff* *f* *f*

emphasize the melody  
die Melodie hervorheben

(133) *cresc. al - f* *cantabile* *pp sub. ppp dim. al -*

*(cresc.) - f* *pp sub. ppp* *pppp dim. al -*

*ff cresc.* *pp sub. una corda pochiss. ped. dim. - ppp dim. -*

(136) *(dim.) -* *15* *(dim.) - pppp dim. poco a poco - 8b*

(139) *(dim.) - quasi niente* *pppppp quasi niente*

8b *dim. al „niente“ - veramente niente pppppppp* *release pedal very gradually* *Pedal sehr allmählich heben*  
*pppppp* *Durata ca. 3'03"*

dédiée à Pierre-Laurent Aimard

# Étude 10: Der Zauberlehrling

Commande du Festival «Musica», Strasbourg

**Prestissimo, staccatissimo, leggierissimo \*)**

*sempre simile*

**12/8** *p*

*sempre senza ped.*

4

7

10

13

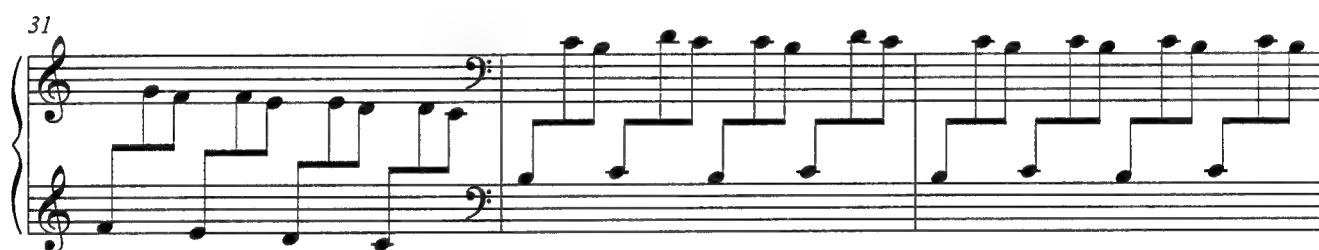
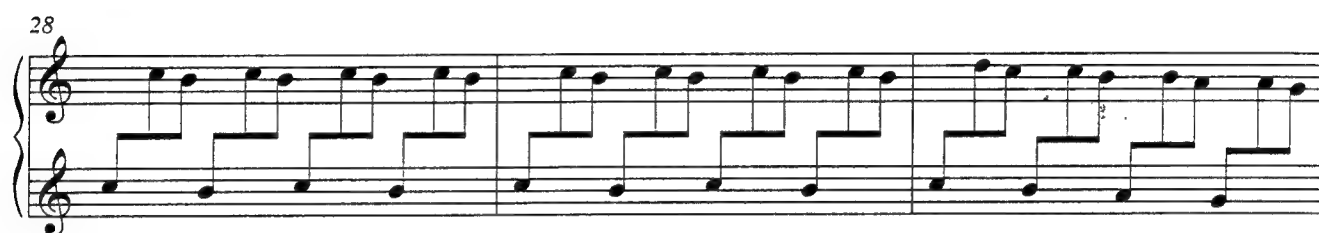
16

*sopra*

19

\*) The player should attempt almost to reach the tempo of "Continuum".

\*) Der Spieler soll versuchen, fast das Tempo von „Continuum“ zu erreichen.



43

(sempre staccatissimo)

46

(sempre staccatissimo)

49

(sempre staccatissimo)

52

(sempre staccatissimo)

55

(sempre staccatissimo)

58 *dim. poco a poco* - - - - -

61 *(dim.)* - - - - - **pp** *dim.* - - - - -

8b poco a poco una corda

64 **ppp**

8b sempre **ppp**

67 *cresc. poco a poco* **pp**

poco a poco tre corde - - - - -

70 *(cresc.) p*

73

8

76

8

79

82

8

*cresc. poco a poco*

84

8

*(cresc.)*

*mp cresc. poco a poco*

8b

86

(cresc.) - - - - - *mf cresc. sempre* - - - - -

8b. ....

88

(cresc.) - - - - - *mf cresc. sempre* - - - - -

90

(cresc.) *f cresc. sempre* - - - - -

92

(cresc.) - - - - - *poco allarg.* - - - - -

94

(cresc.) *ff cresc.* - - - - -



96 (allarg.) - - - - - subito a tempo

(cresc.) - **fff** cresc. - **ffff** **pp** sub.

una corda

98

101

104

107

109 (sempre staccatiss.)

**16** **8**

cresc. poco a poco - - - - - **p**

111 *pochiss. rall. - - - sub. a tempo*

*(p) sempre cresc. - - - mf sub. pp*

*legato tre corde* *una corda*

113 *sub. pochiss. meno presto \*) sub. a tempo sub. meno presto a tempo sub. meno presto*

*sub. mf cresc. - - - f sub. pp sub. f cresc. sub. pp sub. ff cresc. - - -*

*tre corde una corda tre corde una corda tre corde*

115 *8 - - - accel. - - -*

*(cresc.) - - - fff cresc. molto - - - fff p sub.*

117 *- al tempo primo*

*cresc. - - - f cresc. molto - - - fff sfff*

*Durata ca. 2'20"*

\*) corresponds to the previous "rallentando"

\*) entspricht dem vorherigen „rallentando“

dédiée à György Kurtág  
**Étude 11: En Suspens**  
 Commande du Festival «Musica», Strasbourg

Andante con moto, ♩ = 98, «avec l'élégance du swing»

6/4 (12/8) *p* *grazioso*

*pp* *sempre*  
*pochiss. ped.*

*mp* *p*

5

*mp* *p* *mp* *p* *mp* *p*

*non arp.*

9

*mp* *p*

*p* *sempre* *8b*

*8*

*pp*

13

*mp* *p*

*8*

*pp*

*8b*

*gliss. leggero*

*3 3 3 3 3 3*

*ppp* *p*

mp  
gliss. leggero  
p  
ppp  
p

18  
pp  
non arp.  
p pp  
pp  
p pp

22  
non arp.  
non arp.  
mp pp p  
mp p  
mp p

25  
mp p  
mfpp sim.  
mfpp sim.

28

*non arp.*

*p*

30

*pp*

*p*

*non arp.*

*p*

32

*cresc. poco a poco*

4

34

*poco rall., più rall.*

(cresc.)

*f*

*dim.*

*pp*

5

dédiée à Pierre-Laurent Aimard

41

## Étude 12: Entrelacs

Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

Vivacissimo molto ritmico, ♩ = 100 (♩. = 65) \*)

*sempre legato con delicatezza*

The musical score is written for piano in 12/16 time. It consists of four systems of staves. The first system (measures 1-3) features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. Dynamics include *mf*, *pp*, and *sim.*. A *con ped.* marking is present in the bass staff. The second system (measures 4-6) continues the patterns with *sim. al fine* markings. The third system (measures 7-9) shows further development of the textures. The fourth system (measures 10-12) includes a *dolce* marking and a variety of dynamics like *mp*, *pp*, and *mf*. The piece concludes with a *mp* dynamic in the final measure.

\*) Play very evenly: the barlines only serve as a guideline.

\*\*) The "minims" (half notes) should be held as long as fingering allows: this applies to both hands.

\*) Sehr gleichmäßig spielen: die Takte dienen nur zur Orientierung.

\*\*) Die „halben Noten“ so lange liegen lassen, wie der Fingersatz es zulässt: das gilt für beide Hände.

(13)

*pp* *mf* *mp* *sim.*

(16)

*(pochissimo cresc.)*

(19)

*cresc. poco a poco*

(22)

*(cresc.) f* \*)

(25)

*sempre cresc. poco a poco*

\*) Accents always louder, the "background" relatively quieter.

\*) Always *sempre cresc.*

(28) *cresc. molto -* *fff* *sempre legato* *pp sub.*  
 (29) *mf sub.*  
 (30) *mf sub.*  
 (31) *mf sub.*  
 (32) *mf sub.*  
 (33) *mf sub.*  
 (34) *poc f cantabile, in rilievo* *mf* *sim.*  
 (35) *mf* *(sempre legato)*  
 (36) *mf*  
 (37) *mf*  
 (38) *mf*  
 (39) *mf*  
 (40) *mf*

\* Accents *mf*, background *pp*

\* Akzente *mf*, Hintergrund *pp*



(43)

*cresc.* - - - - *p...f*

(*mf* sempre)

(46)

*ff* *fff* *p* *sub.* *mp* *p* *mf* *p* *sub.*

*mf* *mp* *p* *sub.*

(49)

*ff* (*mf*) *sempre cresc., rigoroso* - - - -

(*mf*)

(52)

*pp* *sub.* *mf*

*fff* *cresc.* - - - - *ffff*

*pp* *sub.* *mf* *pp*

55. *mf* *pp* *sim.*

(58)

(61) *cresc. poco a poco* *f* *cresc.* *ff* *cresc.*

(64) *ff* *sempre* *non arp.* *mf* *f* *f* *ff* *ff* *f*

(cresc.)

\*) The right hand louder than the left.

\*) Die rechte Hand lauter als die linke.

167

ossia

sim.

169

cresc. molto

fff

f

ff

f

sim.

170

non arp.

sempre *f*

ff

f

sim.

171

dim. poco a poco

mf dim.

poco *sfz* pp

173

pp

mf

sim.

mf

f

pp

sim.

175

dim. poco a poco

\*) Gradually adjust the dynamic in each hand to the same level.

\*) Die Dynamik der Hände

79.

(dim.) -

(82)

(dim.) - *ppp* dim. sempre poco a poco

(85)

(dim.) una corda *PPPP*

(88)

*pp* *pp*

Durata ca. 2'56"

dédiée à Volker Banfield

## Étude 13: L'escalier du diable

Auftragswerk des Süddeutschen Rundfunks Stuttgart für die Scherzinger Klavier

Presto legato, ma leggero,  $\text{♩} = 30$

\*)  $\frac{12}{8}$  *pp*

una corda  
quasi senza ped. *cresc. poco a poco*

(2)

*sempre cresc. poco a poco*

(3)

*tre corde*

*(cresc.) - - - - - sin al **p** sempre cresc. poco a poco*

(4)

*(cresc.) - - - - -*

\*)  $\frac{12}{8}$  only serves as a guideline, the actual metre consists of 36 quavers (three "bars"), divided asymmetrically.

\*)  $\frac{12}{8}$  ist nur ein Orientierungshilfe, besteht aus 36 Achteln (drei "Balken"), verteilt.

Musical score for "The Rose Tree" in 3/4 time. The score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system includes the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The piano part features a prominent bass line with many triplets. The vocal part is a simple melody. The score ends with a double bar line.

8

*f cresc.* *ff* *fff p sub.*

(17)

*cresc. poco a poco* - - - - - *mp cresc.*

(p) *Allegretto* 3/4

(cresc.) - - - - *mf cresc.* - - - - *f* *f sempre*

System 1: Treble and bass staves. Treble staff has a melodic line with many accidentals and slurs. Bass staff has a rhythmic accompaniment. Dynamics: *(cresc.)* and *ff cresc. sempre, poco a poco*. Measure numbers 8 and 9 are indicated.

System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamics: *(cresc.)*. Measure number 8 is indicated.

System 3: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *fff*, *ffff*, *p*, *ppp sub.*, *p poco a poco*, *pp cresc.*. Measure number 10 is indicated. Text: *una corda*.

System 4: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *(cresc.)*, *mp*, *p cresc.*, *mf*. Measure number 11 is indicated. Text: *capriccioso*, *tre corde*.

System 5: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *(cresc.)*, *mp cresc.*, *f*, *mf cresc.*. Measure number 12 is indicated.

First system of the musical score. The treble staff begins with a forte (*f*) dynamic and features a long, expressive melodic line with a crescendo leading to a fortissimo (*ff*) climax. The bass staff provides a harmonic accompaniment. Performance markings include *(cresc.)*, *f cresc.*, and *più f cresc.*

Second system of the musical score, starting at measure 13. The treble staff features a fortissimo (*fff*) chordal passage followed by a piano (*p*) section with a gradual crescendo. The bass staff continues with a strong accompaniment. Performance markings include *fff*, *p sub cresc poco a poco*, *ff cresc.*, and *fff*.

Third system of the musical score. Both staves show a continuous, rapid sixteenth-note accompaniment. The treble staff has a crescendo marking *(cresc.)*.

Fourth system of the musical score. The treble staff has a crescendo marking *(cresc.)* and a fortissimo (*fff*) dynamic at the end. The bass staff has markings for *mf cresc.*, *f cresc.*, and *ff*. A fortissimo (*ff*) marking is also present at the end of the system.

Fifth system of the musical score, starting at measure 15. The treble staff features a fortissimo (*ff*) melodic line with a fortissimo (*fff*) chordal passage. The bass staff continues with a strong accompaniment. Performance markings include *ff sempre*, *ff*, and *fff*.



fff

(16)

ff

fff

fff cresc.

8

(17)

(cresc.) - - fff

fff

ffff

fffff

ffffff

staccato molto leggero e secco

fff

p

p sempre

p sub

(18)

staccato molto leggero e secco

p

(19)

cresc. poco a poco

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex chordal textures with many beamed notes. The upper staff has a *cresc.* marking. The lower staff has a *mp cresc. poco a poco* marking.

Second system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex chordal textures. The upper staff has a *cresc.* marking. The lower staff has a *cresc.* marking.

Third system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex chordal textures. The upper staff has a *cresc.* marking. The lower staff has a *mf cresc.* marking.

Fourth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex chordal textures. The upper staff has a *cresc.* marking. The lower staff has a *f cresc.* marking.

Fifth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex chordal textures. The upper staff has a *cresc.* marking. The lower staff has a *ff cresc.* marking.

15<sup>°</sup> (23)

*(sempre cresc.) - - fff cresc. - - - ffff cresc. - - -*

15<sup>°</sup>

*(cresc.) - - - fffff cresc. - - - fffff*

15<sup>°</sup> (24)

*tutta la forza, feroce*

15<sup>°</sup> (25)

15<sup>°</sup>

*sempre tutta la forza, estremo*

continue without caesura  
ohne Zäsur anschließen

(26)

*sim.* *sim.*

*sempre fff ruvido. con tutta la forza*

*non arp.* *sim.* *non arp.*

subito: *And.*

*sempre non arp.*

*sempre non arp.*

*non arp.* (wild ringing of bells / wildes Glockengeläute)

*ffff*

*sempre non arp.*

+ sost. pedal / Tonhaltepedal

\*)  $\wedge$  Whole pedalling,  $\wedge$  1/2 pedalling

\*\*) The small notes e, c', c'' continue to sound – with C – held by the sostenuto pedal.

\*\*\*) No pedal change here.

\*\*\*\*) The notes in brackets barely continue to sound (half-pedalling).

\*)  $\wedge$  Ganzer Pedalwechsel,  $\wedge$  1/2 Pedalwechsel

\*\*) Die kleinen Noten e, c', c'' klingen weiter – samt C – mit dem Tonhaltepedal.

\*\*\*) Hier kein Pedalwechsel.

\*\*\*\*) Die mit Klammern versehenen Noten klingen nur ungedeutet weiter (Halb-Pedalwechsel).

(30)

*sempre non arp. (fff)*

*fff sempre*

*sim. fffff*

+ sost. ped. / Tonhalt...

(31)

*tutta la forza, minaccioso e maestoso*

*fffff*

*fffff*

(sostenuto pedal / Tonhaltrepedal)

(32)

*sub. ppp \**

*sub. ppp*

\*) molto legato with change of fingering on the same key

sempre non ar.

pp ppp p

pppp (pp) pp sempre p ppp pp p sempre p sempre

Ped. less and less pedal immer weniger Pedal

legato ma leggero, pp sempre p poco a poco quasi senza ped.

p tre corde mp mf poco ped.. change frequently oft wechselnd

8<sup>th</sup>

(37)

*cresc. molto* - - - *ff cresc.* - - - *fff cresc.* - - -

8<sup>th</sup>

15<sup>th</sup>

(cresc.) - - *ffff* *sempre ffff tutta la forza*  
*ffff minaccioso ruid*

Ped.: change with each chord  
 Ped.: bei jedem Akkord wechseln

15<sup>th</sup>

(38)

*like a storm, wie ein Sturm, ppp sup.*

*sempre non arp* *legato sempre*

(39)

*poco cresc.* - - *pp* - - *p* *mp* *dim. p* - - -

*sempre ffff* *non arp.* *(sempre ffff)*

(40) *pp* *dim.* - - *ppp* *mp* *ppp*

*una corda* *non arp.*

*sub. ppp*  
 (Ped. continue to change with each chord)  
 (Ped. weite-hin bei jedem Akkord wechseln)

*pp* *ppp*

(41) *mp* *ppp* *pp* *p* *mp* *mf* *f*

*cresc. poco a poco* *tre corde* *cresc. molto*

*(ppp)* *pp* *p* *mp* *mf* *f*

(42) *cresc. molto* - - *ff più cresc.* - - *ffff cresc. estremo* - - *ffffff*

(43) *ffffffffff* *p* *ma leggero*

*8b* *quasi senza ped.*

(44) *pochiss. cresc.* - - *mp cresc. poco a poco* - - *mf*

*8b*

\*) While playing non legato slur the chords with the pedal, however without overlapping.

\*) Zwar non legato spielen, die Akkorde jedoch mit dem Pedal binden, aber ohne jede Überlappung.



(45) *(cresc.)* - *- f cresc. molto*

*poco a poco ped. (change frequently) (stets wechselnd)*

*ff cresc.* - *- fff cresc.* - *ffff*

*(poco a poco ped.)* *8* *Red.*

*ffff sempre* *like bells, gongs, tamtams / wie Glocken, Gongs, Tamtams* *sempre non arp.  $\wedge$*

*(non arp.)* *ffff* *+ sostenuto pedal / + Tonhaltepedal*

*8* *sempre ffff tutta la forza al fine*

(47) *minaccioso - maestoso* *sempre ffff tutta la forza*

*8*

(48) *cresc.* - *al ffffff tutta la forza, estremo*

*ffffff*

*ffffff*

First system of the musical score, featuring a treble and bass staff with complex arpeggiated figures and sustained chords. The bass staff has a long, sweeping line with a fermata.

Second system of the musical score, starting at measure 149. It includes the instruction *non arp.* and a forte dynamic marking *ffffffffff*. The instruction *sempre, tutta la forza al fine* is written across the system. The bass staff has a long, sweeping line with a fermata.

Third system of the musical score, starting at measure 150. It includes the instruction *ad lib.* and a forte dynamic marking *ffffffffff*. The bass staff has a long, sweeping line with a fermata.

Fourth system of the musical score, starting at measure 152. It includes the instruction *ad lib.* and a forte dynamic marking *ffffffffff*. The bass staff has a long, sweeping line with a fermata.

*silenzio assoluto*

Durata ca. 5'16"

release pedal very gradually  
Pedal sehr allmählich aufheben

dédiée à Vincent Meyer

# Étude 14: „Columna infinită“

Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

**Presto possibile, tempestoso con fuoco,  $\text{♩} = 105$  \*)**

16 **fff** *sempre con tutta la forza, legato possibile*

very little pedal \*\*)   
 wenig ped.

3

4

6

\*) play very evenly

\*\*) changing frequently: play with full sonority but never sounding blurred

\*) sehr gleichmäßig spielen

\*\*) oft wechseln: mit voller Sonorität spielen, doch nie verschwommen

7

Measures 7 and 8 of a musical score. Measure 7 features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a complex accompaniment of chords and moving lines. Measure 8 continues the bass staff accompaniment and includes a short melodic phrase in the treble staff.

9

Measures 9 and 10. Measure 9 shows a continuation of the bass staff accompaniment with a melodic line in the treble staff. Measure 10 features a more active treble staff with a melodic line and a bass staff accompaniment.

10

Measures 11 and 12. Measure 11 has a treble staff with a melodic line and a bass staff accompaniment. Measure 12 continues the bass staff accompaniment and includes a short melodic phrase in the treble staff.

12

Measures 13 and 14. Measure 13 features a treble staff with a melodic line and a bass staff accompaniment. Measure 14 continues the bass staff accompaniment and includes a short melodic phrase in the treble staff.

13

Measures 13 and 14 of a musical score. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. Measure 13 features a melodic line in the Treble staff and a bass line in the lower Bass staff. Measure 14 continues the melodic line in the Treble staff and the bass line in the lower Bass staff. The key signature has one flat (B-flat).

15

Measures 15 and 16 of a musical score. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. Measure 15 features a melodic line in the Treble staff and a bass line in the lower Bass staff. Measure 16 continues the melodic line in the Treble staff and the bass line in the lower Bass staff. The key signature has one flat (B-flat).

16

Measures 17 and 18 of a musical score. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. Measure 17 features a melodic line in the Treble staff and a bass line in the lower Bass staff. Measure 18 continues the melodic line in the Treble staff and the bass line in the lower Bass staff. The key signature has one flat (B-flat).

18

Measures 19 and 20 of a musical score. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. Measure 19 features a melodic line in the Treble staff and a bass line in the lower Bass staff. Measure 20 continues the melodic line in the Treble staff and the bass line in the lower Bass staff. The key signature has one flat (B-flat). The instruction *cresc. poco a poco* is written below the lower Bass staff in measure 20.

19

(cresc.) - - -

21

(cresc.) - - **fff**

22

*sempre cresc.* - - -

24

(cresc.) - - -

25

(cresc.) - - - - - *fffff*

*molto rapido e ritmico,  
non legato ma pesante*

27

*cresc. molto fffff*

$(3+2+2+2)+(3+2+2)$

28

*cresc. molto*

8

16

*non arp.*

*ffffffffff*

*fffff*

(m.s.:  $\frac{16}{8}$ )

(sempre *fffff*)

$\frac{8+6}{8}$  (30)

$\frac{4}{8}$

*cresc. molto - - - - - fffff*

(m.s.:  $\frac{16}{8}$ )

(*fffff*)

ruvido e ritmico, come prima

$(3+2+2+2)+(3+2+2)$   
8 8

non arp.

(31) *cresc. molto*

sempre *fffff* senza cresc.

$(3+2+2+2)+7$   
8 8

(cresc.) - *fffff* cresc. - - - *cresc. molto* - - *fffff*  
*fffff*

35 16  
8

(m.d.: 16)  
8

sempre *fffff*

*fffff* *cresc.* - - -

$(3+2+2+2)+(3+2+2)$   
8 8

*cresc. molto* - - -

(cresc.) - *fffff* molto ruvido e ritmico, non legato, ma pesante



(cresc. molto)

*non arp.*

*ffffff*

*sempre tutta la forza, al fine,  
cresc. ancora più - - -*

(18)

*ffff*

40

(*cresc.*)

8

(crase)

8

7

**ffffff** forza estrema al fine

(forza estrema al fine)

15

\*\*)

Durata ca. 1'41"

\*\*\*) Suddenly release pedal; total silence.

**\*\*)** Pedal plötzlich heben; totale Stille.

## Étude 14A: „Coloana fără sfârșit“

### Performance Notes / Spielanweisungen

- \*) The title of the study is a reference to a sculpture by Constantin Brâncuși the “Infinite Column” which stands in the town of Târga-Jiu, Oltenia, Romania. The two titles are synonymous: “*Columna infinita*” = “Infinite Column”, “*Coloana fără sfârșit*” = “Column Without End”. Brâncuși used the first title which I employ for the Study No. 14.
  - \*\*) The Study 14A is the first version of the Study No. 14 for piano. Played presto as prescribed this version is best performed on a mechanical piano (or on a Yamaha Disklavier). With appropriate preparation, a performance by a live pianist is also possible.
  - \*\*\*) Play very evenly (except for the accentuated chords in the second part of the work).
  - \*\*\*\*) Play the accentuated chords non legato, martellato.
  - \*\*\*\*\*) Use the pedal sparingly, changing frequently; play with full sonority but never sounding blurred.
- 
- \*) Der Titel der Étude bezieht sich auf die Plastik von Constantin Brâncuși, die „Unendliche Säule“, die sich in der Stadt Târgu-Jiu, Oltenia, Rumänien, befindet. Die zwei Titel sind synonym: „*Columna infinita*“ = „Unendliche Säule“, „*Coloana fără sfârșit*“ = „Säule ohne Ende“. Brâncuși verwendete den ersten Titel, den ich für die Étude 14 gebrauche.
  - \*\*) Die Étude 14A ist die erste Fassung der Étude 14 für Klavier. Im erwünschten Presto ist diese Fassung eher auf einem mechanischen Klavier zu realisieren. Ebenso kann sie vom Yamaha Disklavier gespielt werden. Die Aufführung durch einen lebendigen Pianisten ist ebenfalls, bei entsprechendem Arbeitsaufwand möglich.
  - \*\*\*) Sehr gleichmäßig spielen (bis auf die akzentuierten Akkorde in der zweiten Hälfte des Stückes).
  - \*\*\*\*) Die akzentuierten Akkorde non legato, martellato spielen.
  - \*\*\*\*\*) Pedal sparsam verwenden und oft wechseln: mit voller Sonorität spielen, doch nie verschwommen.

dédiée à Vincent Meyer  
 Étude 14A: „Coloana fără sfârșit“\*)  
 for player piano (ad lib. live pianist)\*\*)

Presto possibile, tempestoso con fuoco,  $\text{♩} = 105$  \*\*\*)

16  
8 *fff* sempre con tutta la forza, legato possibile \*\*\*\*)

ped. \*\*\*\*\*)  
 sopra

3

4

6

7

9

Handwritten musical notation for measures 9 and 10. The system consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain complex chords and melodic lines with many accidentals (flats and naturals). Measure 9 ends with a double bar line.

10

Handwritten musical notation for measures 11 and 12. The system consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain complex chords and melodic lines with many accidentals. Measure 11 ends with a double bar line.

12

Handwritten musical notation for measures 13 and 14. The system consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain complex chords and melodic lines with many accidentals. Measure 13 ends with a double bar line.

13

Handwritten musical notation for measures 15 and 16. The system consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain complex chords and melodic lines with many accidentals. Measure 15 ends with a double bar line.

15

Handwritten musical notation for measures 17 and 18. The system consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves contain complex chords and melodic lines with many accidentals. Measure 17 ends with a double bar line.

16

18

19

*cresc. molto* - - - - -

21

*(cresc.) - ffff al fine*

22

This musical score is for a piano piece, spanning measures 16 to 22. The notation is in G major (one sharp) and 4/4 time. The score is written for piano, with a grand staff (treble and bass clefs). The key signature is G major (one sharp). The tempo and dynamics are indicated by the markings *cresc. molto* and *fff al fine*. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a final chord in measure 22.

24

$$(3+2+2)+(3+2+2+2)$$

8 8

*molto ravello e ritmico  
non legato, ma pesante*

25

**ffffff**  
**ffff** *sempre*

(ms: 16)  
8

*non arp.*  
(27)

**ffffff**  
**ffff**

*cresc. molto*

(28)

*(cresc.)* - - - - **ffffff** **ffff**

8 16  
8 8

30

**ffffff** **ffff**

(m.d.:  $\frac{16}{8}$ )

31

(3+2+2) + (3+2+2+2)

*fffff*  
molto ruvido e ritmico  
non legato, ma pesante

33

*sempre ffff*

*cresc. molto*

8

8

34

*fffff* forza estrema al fine

16

8

stop suddenly as if broken off  
*plötzlich aufhören, wie abgerissen*

36

15

8

(pedal also raised)  
(auch Pedal weg)

Durata ca. 1'41"

(3e Livre)  
ÉTUDE 15: «WHITE ON WHITE» dédiée à M. Étienne Courant

[15]

Commissioned by the Royal Conservatory, Den Haag

György Ligeti 1995

NB. The vertical broken lines are not bar lines, they serve merely for orientation.

*Andante con tenerezza*  $\text{♩} =$

--- simile al fine

*sempre p, sempre molto legato, cantabile espressivo*

*Ped.* --- *sempre simile* --- *simile al fine*





Handwritten musical score for the piece "L'Espresso" by Debussy, featuring piano and harp parts. The score is written on ten systems of staves, with each system containing a piano part (treble and bass clef) and a harp part (treble and bass clef). The piano part is characterized by intricate, flowing lines with numerous slurs and accents. The harp part provides a rhythmic and harmonic accompaniment, often using chords and arpeggios. The score includes extensive fingering (numbers 1-5) and articulation (accents, slurs) throughout. The notation is in a single key signature (one flat) and 3/4 time. The piece concludes with a final system marked "sub. pp (ad lib. una corda)".

Handwritten musical score system 1. It features a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with some triplets. At the end of the system, there are markings: "sempre pp", "non arp.", and "Ped." with a pedal line.

Handwritten musical score system 2. It continues the musical notation with various note values and rests. The system ends with a double bar line.

Handwritten musical score system 3. This system includes dynamic markings such as "diminuendo poco a poco", "ppp", and "sempre diminuendo". It also features "non arp." and "8 bassa" markings. The notation includes slurs and various note values.

Handwritten musical score system 4. This system contains markings for "non arp.", "pp", "non arp.", and "loco". It includes a "Ped." marking with a pedal line. The notation features slurs and various note values.

ÉTUDE 16: «POUR IRINA»

dédiée à Irina Kataeva

György Ligeti (1996-97)

KOMPOSITIONSAUFTRAG DES SÜDWESTFUNKS BADEN-BADEN FÜR DIE DONAUESCHINGER MUSIKTAGE 1997

Andante con espressione, poco rubato

Handwritten musical score for Étude 16: «Pour Irina» by György Ligeti. The score is written for piano (p) and consists of five systems of staves. The key signature is B-flat major (two flats). The tempo and expression markings are 'Andante con espressione, poco rubato'. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by Ligeti's signature style of dense, overlapping textures. The notation includes various articulations, slurs, and dynamic markings. The score is written on five systems of staves, with the first system starting with a piano (p) marking. The notation is handwritten and includes various musical symbols such as notes, rests, and slurs.

Handwritten musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat). The system contains two staves, each with a series of notes and rests, connected by a large slur. The notation includes various note values and rests, with a large slur spanning across the system.

Handwritten musical score system 2, featuring a grand staff with treble and bass clefs. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat). The system contains two staves, each with a series of notes and rests, connected by a large slur. The notation includes various note values and rests, with a large slur spanning across the system.

Handwritten musical score system 3, featuring a grand staff with treble and bass clefs. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat). The system contains two staves, each with a series of notes and rests, connected by a large slur. The notation includes various note values and rests, with a large slur spanning across the system. Handwritten annotations include "pochissimo" and "allargando" above the staff, and "poco" and "(poco)" below the staff.

Handwritten musical score system 4, featuring a grand staff with treble and bass clefs. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat). The system contains two staves, each with a series of notes and rests, connected by a large slur. The notation includes various note values and rests, with a large slur spanning across the system. Handwritten annotations include "gusto" above the staff, "pp" below the staff, and "attacca" below the staff.

Allegro, con moto, legato ma leggero  $\text{♩} =$

16

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic and a *sempre simile* instruction. The second system features a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The third system includes a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The fourth system shows a mezzo-forte (*mf*) dynamic and a *diminuendo poco a poco* instruction. The fifth system includes a piano (*p*) dynamic and a *crescendo poco a poco* instruction. The sixth system features a piano (*p*) dynamic and a *crescendo* instruction. The score is written in a single key signature and a single time signature. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic and a *sempre simile* instruction. The second system features a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The third system includes a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The fourth system shows a mezzo-forte (*mf*) dynamic and a *diminuendo poco a poco* instruction. The fifth system includes a piano (*p*) dynamic and a *crescendo poco a poco* instruction. The sixth system features a piano (*p*) dynamic and a *crescendo* instruction.

3 2 1 3 5

16 1

*ff* sempre forte

*ff* (sempre *ff*)

crescendo...

più *f*

Più mosso (allegro vivace)

[III] davanti su l'acqua una barchetta

(sempre legato leggero)

pp

meno a poco cresc.

(dal lib. una corda)

(tre corde)



Ancora più mosso (molto vivace)

[ IIII dauert so lang wie vorher und zu Beginn II ] III

Handwritten musical score for the first system, featuring piano and violin staves with various musical notations and performance instructions.

*(poco a poco crescendo - - - - - quasi f sub. ppp (die Alerante mf) una corda*

Handwritten musical score for the second system, continuing the piano and violin parts with detailed notation.

*sempre pianissimo*

Handwritten musical score for the third system, including piano and violin staves with performance markings.

*diminuendo poco a poco*  
*non arpegg.*

Handwritten musical score for the fourth system, concluding with piano and violin parts and a final instruction.

*(senza rall.)*  
*dim. al niente*  
*(Ped.)*  
*Ped. sehr allmählich heben.*



ÉTUDE 17: "À BOUT DE SOUFFLE"  
commissioned by the BBC

György Ligeti 1997  
, dédiée à Heinz-Otto Peitgen

17/1

*(sempre legato)*

*Presto con bravura*  $\text{♩} =$

*ben forte sfz* *(sempre legato)* *(sempre simile)*

*sfz* *sfz* *(sempre simile)*

This page contains five systems of handwritten musical notation for piano. Each system consists of two staves joined by a brace on the left. The notation is highly complex, featuring a large number of accidentals (sharps, flats, and naturals) and dynamic markings (accents and slurs). The first system includes a treble clef on the upper staff and a bass clef on the lower staff. The second system also uses a treble and bass clef. The third system features a treble clef on the upper staff and a bass clef on the lower staff. The fourth system uses a treble clef on the upper staff and a bass clef on the lower staff. The fifth system uses a treble clef on the upper staff and a bass clef on the lower staff. The notation is dense and appears to be a highly technical or experimental piece. There are some additional markings, such as a circled 'p' in the fourth system and a circled 'f' in the fifth system, which likely indicate piano and forte dynamics respectively. The page is numbered '17 | 2' in the top right corner.

This image shows a handwritten musical score for piano, consisting of five systems of staves. Each system typically contains two staves, with some systems having a third staff below. The notation is complex, featuring many accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The key signature is mostly one sharp (F#), with some changes to one flat (Bb) and one sharp (F#). The time signature is not explicitly written but appears to be 4/4. The score is written in a cursive, handwritten style. The first system has a circled 'd' above the second staff. The second system has a circled 'f' above the first staff. The third system has a circled 'f' above the first staff. The fourth system has a circled 'f' above the first staff. The fifth system has a circled 'f' above the first staff. The score is divided into five systems by double bar lines. The notation is dense and complex, with many accidentals and dynamic markings.

una pp senza corda  
pp senza colore  
2 3 2

(h) mf in rilievo  
p sempre, stabile  
tre corde  
(sempre legato)  
(sempre pp = ppp senza colore, only a shadow)

Handwritten musical score for the first system. The piano part (top staff) begins with a *p* (piano) dynamic and an *espr.* (espressivo) marking. It includes a *simile* instruction. The celesta part (bottom staff) is marked *(sempre ppp legato)* and includes a *cresc. poco a poco* instruction.

Handwritten musical score for the second system. The piano part continues with a *mp cresc. poco a poco* instruction. The celesta part also includes a *mp cresc. poco a poco* instruction. Both parts feature complex melodic lines with many accidentals.

Handwritten musical score for the third system. The piano part is marked *(sempre legato)* and *(cresc.)*, leading to *al ben forte*. The celesta part is also marked *(cresc.)* and *al ben forte*. The system concludes with several empty staves.

Handwritten musical score for the first system, featuring a grand staff with treble and bass clefs. The notation includes complex rhythmic patterns with many beamed notes and dynamic markings. The instruction *crescendo poco a poco* is written across the middle of the system, and *ff cresc.* appears at the end of the staff.

Handwritten musical score for the second system. It continues the complex rhythmic patterns. Above the first staff, the numbers *5 3 4 1* are written. The instruction *subito ppp (ma sempre tre corde), senza dim.* is written below the first staff. The second staff also has the instruction *subito ppp (ma sempre tre corde), senza dim.* and *ped.* written below it.

Handwritten musical score for the third system. It shows a transition to a new section with a key signature change to two flats. The instruction *lunga* is written above the first staff. The second staff also has the instruction *lunga* written above it.

Handwritten musical score for the fourth system, which consists of empty staves.



ÉTUDE 18: << CANON >> Kompositionsauftrag & Commande  
des Wiener Konzerthausen de Radio France  
dedicé à Fabienne Wyler

18/1

György Ligeti  
April 2001

Prima volta: Vivace poco rubato(\*)

Seconda volta: Prestissimo(\*\*)

*sempre legato possibile*

*8va*

*p dolce*

*p dolce*

*8va*

*8va*

(\*) Tempo-Schwankungen ad lib., z.B. bei Fingersatz-Schwierigkeiten.  
(D.h. die „Maschine“ stockt manchmal)

(\*\*) Nach Möglichkeit gleichmäßiges Tempo „schneller als möglich“:  
geringe Tempo-Schwankungen nur falls unvermeidbar (nach  
Möglichkeit keine Stockungen).

Handwritten musical score for piano, featuring multiple systems of staves with complex rhythmic patterns, dynamic markings (ff, p, mf), and performance instructions like "crescendo poco a poco" and "loco".

The score is written on multiple systems of staves, with some systems containing multiple staves per system. The notation includes various rhythmic values, accidentals, and dynamic markings.

Key markings and instructions include:

- loco* (written above the first system)
- crescendo poco a poco* (written below the fourth system)
- Dynamic markings: *ff*, *p*, *mf*



*attacca subito* *c. poi subito* *Lento con tenerezza*

*la se- conda volta*

*cresc. molto*

*ppp*

*ppp*

*ped. A. simile*